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Finding God at the Movies: *Yanked From the Piety Saddle*

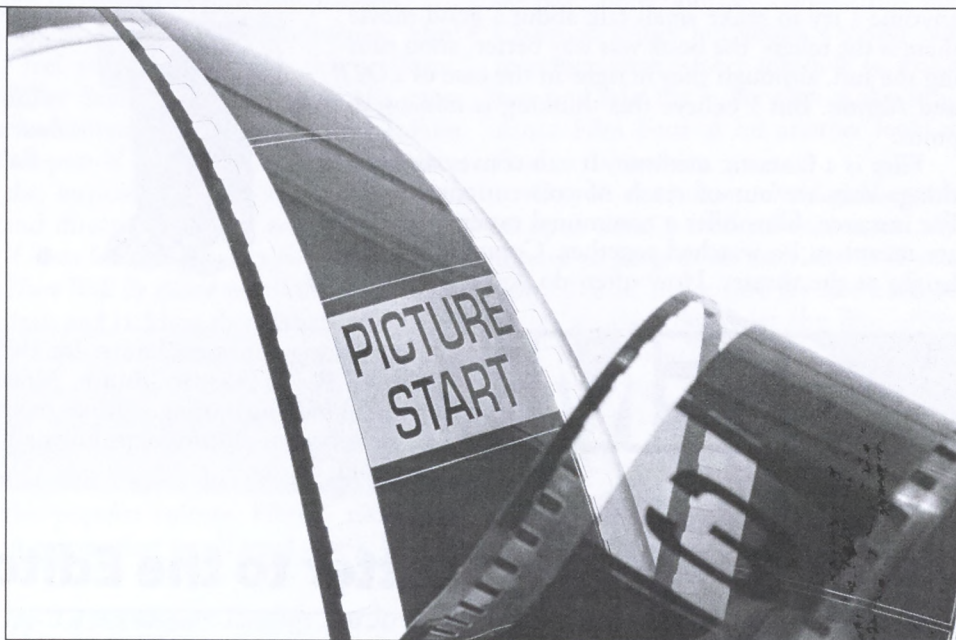
By David Moore

Can you find God in secular movies? It's a question that floats around like trash in the ocean after a winter rain. There are more and more impressions in the Christian community that you can (like *Simon Birch* or *Facing the Giants*), but there is resistance to the fact that you can find God in a very "R-rated" movie. "R-rated" meaning "Christian no-looky." But one such movie has changed my spiritual life with God and the path my life has taken.

I remember it very clearly. My freshmen year at Texas Tech University, located on the remote, dusty plains of West Texas, I gathered some people together to go watch a specific movie. I didn't really know much about it and I didn't really know why I wanted to see it, but it was one of those movies that you see a preview for and you think, "Hey, I think I want to go see that." In hindsight, I'm surprised it was even showing in Lubbock where churches and Christians outnumber the tumbleweeds and prairie dogs, and independent movies are met with a disapproving nose crinkle.

The movie starts. It begins with a slightly unnerving prelude about fate and destiny and the crazy coincidences in life that make one stop and wonder, "What does it all mean?" Then the dissonant chords of Aimee Mann's cover of Three Dog Night's "One" (you know, the "loneliest number that you'll ever do") and thus begins an astounding and devastating look into the messy and subtly interconnected lives of nine characters living in Los Angeles.

Over the next 188 minutes, you will be assaulted (and maybe insulted) by the desperate lives these nine people lead. Although the director, Paul Thomas Anderson, uses incredible discretion in refusing to show you the actual sins that



these people have committed, he is ruthless in showing the effects of those same sins on the guilty and the victims alike. Sins like greed, lust, incest, infidelity, vanity and hate.

This is a very messy movie. Messy to the extent that one of my theater-going friends leaned forward and glared at me for the last half of the movie, nose crinkled disapprovingly. Messy to the extent that a close friend was shocked and appalled that I liked the "horrible, immoral, disgusting" film. Further evidence: I was at a dinner party recently when someone asked me what my favorite movie was. When I mentioned this movie, I got some strange looks. As I tried to explain myself, I mentioned that it was a very messy movie. The looks got weirder and I noticed faces forming into disapproving nose crinkles. Sensing the Christian "sindar" going up, I tried to say something regarding how it portrayed the reality and gravity of sin in people's lives, but, in the opinion of my Christian dinner

partners, that was evidentially not the thing that movies should portray, and the conversation ground to an excruciating silence. Messy.

In our messiness lies our humanity; in its messiness lies the power of the movie. It is a difficult movie to watch, but it isn't a downer. It's beautiful. Hopeful. Redemptive. And it has an answer for "What does it all mean?" For me it meant, "These people need Jesus."

As the credits rolled, it was a little moment for me. Dr. Robert Johnston calls it a "divine encounter" in his book *Reel Spirituality*. Watching all of these people live out this one incredible day in their lives made me think about how the church relates to non-Christians and the hope we can offer them, while at the same time taking my pride down several notches as I got yanked from my Christian piety saddle and thrown down in the muck of real life. I'm not that far re-

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SEMI Relevant

This issue is the first of two part series on film. In addition to movie reviews, these issues are also dealing with fundamental questions about the interactions of films with faith and culture.

There is a way of thinking that basically promotes literature to a high plain culturally, socially and intellectually, while films are thought of as somewhat lowbrow, and devoid of anything worthwhile. On *Saved by the Bell* it was always perennial slacker Zach Morris who wondered what was the point of reading great literary works when he could see the movie. And it seems like anytime I try to make small talk about a good movie there is the token "the book was way better" snob ruining the fun, although they're right in the case of *LOTR* and *Narnia*. But I believe this thinking is missing the point.

Film is a fantastic medium. It can convey and achieve things that are out of reach of conventional literature. For instance, films offer a communal experience. Movies are meant to be watched together. Comedies get bigger laughs at the theater. How often do you laugh out loud



when reading a book (assuming it is not Colbert)? Our shared amusement helps us to enjoy the film experience together. While watching *I Am Legend* last weekend, I realized that the reactions of moviegoers around me: the gasps, jumps and laughs made me truly experience the film, as opposed to simply viewing it. The closest books come to this experience is the book club, which is really more akin to the post-movie conversation with everyone standing around the bathrooms. The real fellowship happens during the film, as our diverse backgrounds inform our communal movie experience.

"The film is just me in front of a brick wall for an hour and a half. It cost 80 million dollars."

-Rainier Wolfcastle

-Ben Cassil
SEMI Editor

the SEMI

Dean of Students
Managing Editor
Editor

Ruth Vuong
Carmen Valdés
Ben Cassil

semi-editor@dept.fuller.edu

Production Editor

Scott Arany
semi-production@dept.fuller.edu

Ads Coordinator

Eugene Suen
semi-ads@dept.fuller.edu

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Letters to the editor: The SEMI welcomes brief responses to articles and commentaries on issues relevant to the Fuller community. All submissions must include the author's name and contact information and are subject to editing.

Announcements: Notices may be submitted to semi-ads@dept.fuller.edu or dropped off at the SEMI Office on the 2nd floor of Kreyssler Hall above the Catalyst. They must be submitted by the deadlines printed below and not exceed 35 words.

Advertisements: Notices for events not directly sponsored by a Fuller department, office, or organization will be printed in the "Ads" section and charged per word. All requests should be made through the ads coordinator.

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Deadline

Winter 6
Winter 7

Jan. 28
Feb. 4

We're looking for contributors for the following upcoming issues: **Speaking in Tongues**, **Black History Month**, **Music**, **Hell**, **Heaven** and **Reviews**. If you are interested in contributing writings or artwork, or want to write a letter to the editor, e-mail: semi-editor@dept.fuller.edu. All submissions are subject to editing for length and clarity.

Letter to the Editor

Once again I am prodded by Kent Sensenig's heartfelt, sincere, unabashed writing style to respond to his article in the January 14, 2008 SEMI. He makes the needed point that we in the majority culture tend to sanitize and airbrush Dr. Martin Luther King's life and legacy so as to make him less offensive to the mainstream. This needs remembering. Even at our Black History celebration in our multiracial congregation we tend to quote the soaring and sonorous "I have a Dream" and subtly (and unintentionally) excise the whole legacy of the man. Kent was right to remind us of MLK's opposition to Vietnam, and also that, on the dias at the Washington Monument, there stood Bayard Rustin, a name I encountered researching the peace movement years ago. You'll have to read Kent's footnote to see why that is important. But even in that 1963 speech MLK was very strong: "There will be neither rest nor tranquility in America until...the whirlwinds of revolt will continue to shake the foundations of our nation..."

This is what two black elders read some years back at our MLK Day event and it made us all sit up and take notice.

Pastor Neil Earle
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Faith Through a Film Lens

By Jason Ippolito

Can God be found in "secular" films? Yes. Really? Yes. Can film encourage Christians in their faith? Sure. Can "secular" films spur questions of God? Absolutely. That was fun and easy. But what are some practical examples where these questions ring true?

There are two films that were released fairly recently that I believe provide great parallels to this discussion. Both of these films are also being discussed for awards (if the Writer's Guild strike ever ends and we're able to enjoy award season).

No Country For Old Men is the latest installment for the Coen brothers. The co-directors have become known for providing a unique blend of intense violence and awkward humor. *No Country* supports this trend, and may elevate this distinctive theme. The Coens are also known for being extremely quiet, avoiding interviews, and refusing to reveal their interpretation of the film. This backseat approach allows the viewer to dig into the many layers laced into the art.

The over-arching theme can be summed up with either fate, changing times, or dominating evil. All of which would be correct. It is clear in the book *No Country for Old Men*, by Cormac McCarthy that Anton Chigurh (Javier Bardem) represents personified evil. His presence on screen exists only to give a face to uncontrollable evil. In one scene, Sheriff Bell (Tommy Lee Jones) returns to a hotel room. As the scene builds it is clear Chigurh is inside and the tension is building. Sheriff Bell opens the door searches the room and discovers the room is empty. Chigurh did not escape, he did not hide, he was never there, and yet he was. Confusing? He is a personified figure of evil.

Sheriff Bell later shares a dream that alludes to the peace associated with death. This world is fallen and full of evil, but there is everlasting peace in heaven. Sound familiar?

Paul Thomas Anderson directs the film *There Will Be Blood*. The film follows the journey of Daniel Plainview (Daniel Day-Lewis) from a simple miner to a powerful oil mogul at the turn of the century. This is a portrait piece of art,

an interesting view into one man's life. Daniel Day-Lewis delivers a powerful performance that will keep you on the edge of your seat. In the end, Plainview gains the world but loses his soul. This film tracks this demise in a believably slow and prevailing arch. I can see myself within this character, attempting to tackle something with positive motives but in the end I've lost my position.

What is our role within "secular" film? I feel we need to engage this art form. Fuller Seminary is located in the most film-centered location on the globe. Film is a part of our surroundings. You probably buy coffee behind actors, producers, and directors without even knowing it. If films like *No Country for Old Men* and *There Will Be Blood* are asking these questions and tackling these issues, there may be more in Hollywood to engage than we think. Film provides a medium for people to explore and connect with various issues, concerns, and ideas. Christians can and should be encouraged within this popular culture. Film is asking the questions that we all need to ask. **S**

Ipp is a second-year Theology and Arts student. He has worked in film and television for six years, and is currently in the process of completing his Master's Thesis film.



Finding God

Continued from page 1

moved from the characters on screen.

So can you find God in the movies? If you like, you can find out about finding God in the movies by reading and Cathy Barsotti and Dr. Johnston's book *Finding God in the Movies*. Or you can take Dr. Johnston's class "Theology and Film." It's a great class and I highly recommend it—especially if you want to learn how to see past "objectionable" content that the Christian critics rail about. Or you can rearrange your winter schedule to make sure and take the Fuller class at the Sundance Film Festival for another look at God in the movies.

Or you can just watch *Magnolia* with an open mind, a malleable spirit, a steely resolve to keep noses uncrinkled. If you don't like it, make sure it's not because your "sin-dar" didn't let the film affect you. Maybe you'll find it as heartbreaking, inspiring, and—in my case—life changing as I did. **S**

David Moore is a second-year Theology and the Arts student. He and his wife, Leah Beth have son Joel, and they all hope that someday David's writing will pay the bills. That's what school loans are for, silly.



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The Christian-Muslim Consultative Group, a partnership to work with leaders in various streams of Southern California Christian and Muslim communities to enhance mutual understanding, respect, appreciation, and support of the Sacred in each other.

2007 was an exceptionally strong year for movies. The following is a list of some of my personal favorites, many of which are available on DVD. (Why should you care what I think, you might ask? Simple: I wrote an article for the SEMI and you didn't. Take that, suckas!)

10) *Away From Her* (Sarah Polley. Canada)

29 year-old actress Sarah Polley's directorial debut is a strikingly assured drama about, of all things, aging. Gordon Pinsent and the luminous Julie Christie (a shoe-in for an Oscar nomination) play a long-married couple whose relationship faces its greatest obstacle after the wife is discovered to have Alzheimer's. The soapy premise gives away to a sober but deeply moving drama about love and life-long commitment. (On DVD)



07) *Into the Wild* (Sean Penn. US)

Based on Jon Krakauer's best-selling account of Christopher McCandless's true-life adventure out of the restricting confines of middle-class society, Sean Penn's passion project paints a sympathetic but not uncritical portrait of a dreamer who longs to be in touch with life's "essence". The film is a pictorial travelogue of great American landscapes (shot entirely on location) and has a loose, larger-than-life feel of a French New Wave film, but its spirit is unmistakably universal. (DVD available 3/4)



09) *The Host* (Joon-Ho Bong. Korea)

The emergence of Korean movies onto the forefront of the international scene is a cause for celebration. This entertaining hybrid of a film is simultaneously a heart-pounding monster flick, an irreverent political satire, and an unexpectedly resonant family drama. Like his artier compatriot Kim Ki-Duk, director Joon-Ho Bong shows the world that some of the most exciting works of cinema are being done in Korea these days. (On DVD)



06) *Once* (John Carney. Ireland)

This year's best proof for why you don't need a lot of money or resources to make a great film. Shot in 17 days on a \$150,000 budget around the streets of Dublin, *Once* has one thing most multimillion Hollywood productions will never have: A soul. And what a charming and wise soul this film has! (I hope Nancey Murphy is not reading this.) I dare you not to think about the music after seeing it. (On DVD)



08) *Across the Universe* (Julie Taymor. US)

The polarized reaction this film generated puzzled me. Of course it's not without problems, and of course no one can do Beatles like the Fab Four themselves, but this visionary musical deserves enormous credit for its audacity and passion. Not everything in it worked, but the result is almost always exhilarating and inventive. I'll take a flawed, messy work of art like this over a blandly competent film any day. (DVD Available 2/5)



05) *Diving Bell and the Butterfly* (Julian Schnabel. France/US)

Julian Schnabel's impressionistic adaptation of Jean-Dominique Bauby's memoir-written one blink at a time after the former French *Elle* editor succumbed to complete paralysis after a sudden stroke at the age of 43—is a poetic celebration of life, memory, and imagination. The stunning cinematography by Janusz Kaminski (Spielberg's regular collaborator) situates the viewers squarely in Bauby's body for the majority of the film's duration. Sounds claustrophobic? The result is transcendent. (In Theatres)

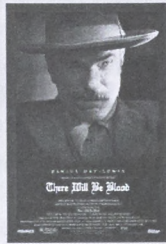


Fms of 2007

view Eugene Suen

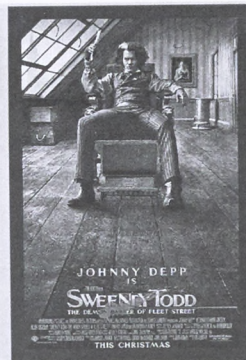
04) *No Country for Old Men* (the Coen Brothers. US) and *There Will Be Blood* (P.T. Anderson. US)

Two of the grimmest films of the year also happen to be the works of undeniable cinematic genius. *No Country* is a perfectly executed thriller that boasts an exceptionally creepy performance by Javier Bardem. *There Will Be Blood* is a flawed but endlessly fascinating tale of greed and madness, featuring a titanic performance by Daniel Day-Lewis. Together, these actors and directors create a powerful allegory of humanity's penchant for evil and the unsettling time we live in. (In Theatres)



03) *Sweeney Todd* (Tim Burton. US)

Stephen Sondheim's murderous Broadway musical is now a riveting film by Tim Burton. The magnificent music is a surprise to no one (I have not been able to stop humming the tunes since I first saw it), but who knew Burton was capable of making a film that so seamlessly combines the best virtues of stage musical and cinema? The excellent cast, led by a splendid Johnny Depp, gracefully blurs the line between singing and acting. Not for the faint of heart, but a wonderfully haunting experience for those who seek it. (In Theatres)




02) *Lust, Caution* (Ang Lee, Taiwan)

Ang Lee's first film since *Brokeback Mountain* finds him dealing with the political history of his (and my) homeland. Ostensibly a spy drama with an erotic flair, the film is actually an existential romance that raises the questions: What is at the source of our human identity? How does our "real" self emerge? When do we stop "acting" and start "being"? Lee masterfully weaves the political intrigue with provocative examinations of identity and love, turning a potentially pulpy story into a complex work of art. Widely underappreciated and misunderstood by American critics (yes, I say this as a Taiwan-born Chinese-American), this film is, for my money, infinitely more compelling than Lee's popular *Crouching Tiger, Hidden Dragon*. (DVD available 2/19)



01) *Ratatouille* (Brad Bird, US)

A film about the excellence of craftsmanship is itself a model of just that. After the equally extraordinary *Iron Giant* and *The Incredibles*, *Simpsons* veteran Brad Bird's third feature, about a rat dreaming of becoming a great Parisian chef, has established him as among our most consistently excellent filmmakers. In fact, *Ratatouille* is so unpretentiously entertaining that its utter brilliance and originality aren't immediately evident without further reflection. But mark my word: this masterpiece of pop culture filmmaking will be remembered for a long time to come. Rarely does a film provide pleasure so genuine, sophisticated, and complete. Its egalitarian spirit is also something to be celebrated. (On DVD) 



Honorable Mentions: *The Assassination of Jesse James, Juno, Atonement, Margot at the Wedding, Superbad, Zodiac, and The King of Kong.*

The Ron Howard Award for the Most Blandly Competent Film of the Year: *The Kite Runner.*

The SEMI staffer Eugene Suen (second-year MDiv) watches a lot of nonsense. Yeah, more than you. Booyah!



Black Snake Moan

Movie Review by Staci McAteer

You know how sometimes you see a film, and you're not expecting to like it—possibly you're gearing up to hate it, and then it totally surprises you by blowing you away? That happened to me with a recent DVD rental that I can't deny is among the best films I've seen in recent years. The movie is called *Black Snake Moan*. You may remember its ad campaign, prominently featuring a scantily-clad Christina Ricci chained to Samuel L. Jackson. Ooooookay.

Honestly, I am not sure why I rented it. I don't know who I can really recommend it to—the nudity and sex would offend conservative moviegoers, and the misogyny would offend many liberals. So why did I love it?

Because this movie drags you through filth to arrive at a point. It is not gratuitously chaining up characters or beating the hell out of them. It is a film about personal hell, about exorcising demons. Every character has their pain to work through. And it will take us into the deepest darkness of each before it lets us into the light (and the light does come, at precisely the right moment).

The situations are set in a heightened reality, not of the happy break-into-song variety (although it is a musical of sorts, with a serious point about the healing power of music), but of the fairy tale or

fable sort that make their mark by showing us something that makes us extremely uncomfortable, makes us think, makes us hate or root for characters. There are characters of the light and of the darkness, and some journey in-between.

The main characters—played by Ricci and Jackson—are purposely paired to make us uncomfortable and disapproving at every turn. She's young, he's old. She's white, he's black. She's tiny, he's large. She's like a cat in heat, he's full of anger. She's been abandoned and betrayed by everyone who should love her and...so has he. Or so he thinks (his wife, at least, has left him for his brother).

They save each other. She gives him a purpose, something to love and to care for, someone who he—at first—can dominate, but later learns to let go, to nurture her back to life. This is exactly what he needs to heal. And she gains someone she fears and is required to obey (which she actually needs), and a guardian who protects her and accepts her, even in her damaged state.

About that infamous chaining: it's grotesque, yes. It's inappropriate. Of course it is! That is the point. I believe it is more about the abductor's issues than those of the one who is chained. And in a very strange way, it becomes a safety net for Ricci's character, who begins to see it as her lifeline—her only chance at escaping a life of abuse and error. This is so important to her that it becomes her symbol of redemption, something she embraces fully as her salvation. This is not a case of a woman falling wrongly for her kidnapper or abuser—the film comes out strongly against abuse, and the primary relationship remains strictly on the level of a father-figure. Jackson is not harming her—he's saving her. And she knows it (eventually).

From a filmmaking perspective, I have nothing but respect. Every single scene was germane, every shot carefully planned, and they all added together to tell a precise story that was pitch-perfect in tone and pacing. The music was a revelation: I feel I've had a little glimpse into the depth of the blues. The director mentioned in one of the DVD's special features that the blues is about “sex, God,

and the relationships between a man and a woman,” and that's pretty much a sum of the film as well.

So if you are willing to watch movies that earn a well-deserved R-rating, I can't recommend this film highly enough. I think the most apt description is to think of it as *Pulp Fiction*—with all that film's darkness, over-the-top sadism, and discomfort—meets *Tender Mercies* (a film with a wonderful redemption story but pretty inaccessible to present audiences—it's just too slow). Yes, it skewers the South; it skewers racial relations; it skewers relationships between men and women. It holds nothing sacred. Or so you think—until you realize that forgiveness and redemption are possible. And guess who helps with that? The preacher. God's love wins over these seemingly unforgiveable sinners. In the end it is God to whom they turn (represented by his man in the church), who encourages them to bring their pain into the light so they can move past it.

The greatest thing is that the film does not neatly wrap up—there is a happy ending, but the demons are still there, lurking. The depths of the abuse and trauma suffered by these characters is not going to be wiped away in one happy day. They will still deal with it. But they learn to deal with it. They learn how to keep living, and more importantly, how to keep it from destroying their lives.

Black Snake Moan is simply one of the best redemption fables ever told. Keep in mind that it's not supposed to be taken literally, and you will find yourself drawn in and, ultimately, deeply moved. **S**

Staci McAteer (MDiv) is currently enjoying being pregnant, taking her last class at Fuller, and burning through the Gold Box Edition of *Twin Peaks*.



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Lars and the Real Girl

Movie Review by Allen Corben

This movie is a story about a boy named Lars. Lars lives in rural Canada, north of Toronto. He was raised to be a good boy by his father. His mother died during childbirth, so Lars never knew her. Lars somewhat blamed himself for his mother's death. His dad became terrifically depressed, but did his best to raise Lars well. Partly because of the depression, Lars' one sibling, an older brother, ran off. Lars grew into a painfully withdrawn person.

It's a small town, and people know who Lars is. He has a job, and folks make the effort to say hello, but Lars cannot bring himself to engage. Years later, when dad died, Lars' older brother returned home with his new wife, moved into the family home, and Lars, now a young man, moved into the garage. But Lars remains reclusive. His sister-in-law has to literally tackle him to get him to come to dinner. Then there's that new woman at work who seems to like him. This does not reach Lars. He finds it hard even to be at church.

His sister-in-law's pregnancy changes

something for Lars. One day, he knocks on his brother and sister-in-law's door, and announces that he has a guest. She (they both raise their eyebrows) is a Dutch-Brazilian missionary, confined to a wheelchair. They met on the Internet. She's very religious, so Lars would like if if they'd let her stay in the house to avoid scandal. They are thrilled. Lars then brings his guest to the house. And she's a real girl, or should I say Real Girl™. She's anatomically correct, made of plastic and coming with Lars for dinner. He carries on conversations for and with her, and fully expects his family to accept her wholeheartedly.

You might not expect a movie featuring a "sex-doll" to be heartwarming, but this movie is. It's funny and sad, wise and moving. There's a real character arc for many of the cast. It teaches the difference between hallucination and delusion. This film has the most sensitive portrait of a psychological caregiver since *Ordinary People*.

Given the sense that Lars' ability to function at work and in other relations is not compromised, the psychiatrist recommends that the family go along with him for a time, to see why he is doing this. The people of the town move to help Lars, and in a way, to allow him to work on what he needs to work on. There's nothing tawdry or prurient about how Lars deals with his visitor, nor with how the film deals with her. In some ways, it's a typical story about a romance in a rural town. It's nearly a fable, in a town where everyone loves Lars, and wants to see him do well. Soon Lars' real girl is volunteering at the hospital, having her hair done, going to parties. I was worried that the film



might end up being misogynist, idealizing the silent submissive doll over the "real" real women in the film, but that fear remained unsubstantiated.

The cast is outstanding, and the writing walks a wonderful line between absurdity and poignancy. I heartily recommend you see this film. **S**

Lars and the Real Girl is currently playing at the Regency Academy 6.

Allen Corben is the Assistant Registrar. He is seen here cookin' up a storm. But he prefers that you go to the refectory for your dietary needs, instead of his office.



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If you would like to play an open spot please contact Amy at fridaynightmusic@gmail.com. Upcoming Art: Kelly Pace starting the week of February 3, reception to follow Friday February 8.

All student wives are invited to SUPPORT: the Bible study, prayer and fellowship group just for you! Choose from:

SUPPORT AM: Wednesday mornings, from 9 - 11:15, at the Pasadena Presbyterian Church, 3rd floor. Childcare is provided for children 0-5 years.
SUPPORT PM: meets on Thursday evenings from 7-9 in the Koinonia Community Life Center. No childcare is provided.

For more information, call Heidi at 626.578.0325.

Ministry Enrichment Seminar: Understanding Hospital Chaplaincy: How to Prepare for CPE. Fri., February 2, 11am-1pm, Payton 101. Rev. Cheri Coleman, Chaplain at Methodist Hospital, Arcadia, California will present.

Ministry Enrichment Seminar: Recognizing and Helping Those with Mental Illness in the Church.

Thurs., February 7, 12-2pm, Payton 101.
Rev. Dr. James Stout, author of *Bipolar Disorder: Rebuilding Your Life* will present.

INTERSEM is a common retreat for Roman Catholic, Protestant and Jewish seminarians. Students from Hebrew Union College, American Jewish University, Mt. Angel, St. John's, Fuller and the School of Theology at Claremont will meet in Malibu February 10-11. The theme is "Struggles and Blessings: Encounters with our Traditions" and also provides the opportunity for everyone to observe and debrief an event of worship as organized by members of the other traditions present. If you have never been to Mass, or a Torah Service, here's a chance. Students who are interested can find more information at http://web.mac.com/afstein/Intersem/_/Welcome.html. They can download the registration brochure as well.

Ministry Enrichment Seminar: Hospice Chaplaincy.

Wed, February 20, 11am-1pm, Conference Room 220 (2nd Floor, 490 E Walnut St.). Pamela Wright, LCSW; Jason Medina, MDiv; and Cynthia Pierce, MDiv (VITAS) will present.

Scholarship Opportunities:

USAFunds scholarship for a one time \$1,500 award. Application deadline is February 15. Information is available at www.usafunds.org/scholarship or at www.usafunds.org/beca for Spanish-speaking students.

Soroptimist International of Los Angeles for \$3,500 for a graduate student who is contributing to society. Application deadline is February 29. Information and applications are available at www.soroptimist-losangeles.com.

KeyBank Scholarship for \$2,500. There are three \$2,500 scholarship awarded every month until August 2008. Information and application available at www.key.com/signup.

Parish Pulpit Fellowship

Application deadline: March 28, by 5:00 pm.

Applications are being taken for the 2008-2009 Parish Pulpit Fellowship. One fellowship is available (\$24,000 for single recipient; \$28,000 for a married recipient, if spouse accompanies). Recipient must be eligible for graduation in spring or summer of 2008. Awardees are expected to travel and study overseas during the 2008-2009 academic year, beginning in the Fall of 2008. Applications are available at the School of Theology Dean's Office (Payton 216; 626-584-5300 or e-mail sot-deansoffice@dept.fuller.edu).

Hispanic Summer Program 2008 June 28 - July 11, 2008, Mundelein, IL. Hispanic and non-Hispanic students welcome! Fuller students receive four seminary credits, airfare, room and board for only \$275.00. For more information, contact Emily Romero: hisp-ministries@dept.fuller.edu or check out the website: www.hispanicsummer-program.org. You must apply before January 31.

What Holds the Bible Together?

Tues., March 11, 10:00-10:50 am.

Installation of Dr. Marianne Meye Thompson into the George Eldon Ladd Chair of New Testament in the School of Theology.

SOP Free Therapy. The School of Psychology is offering free individual therapy to a limited number of students and their family members on a first-come first-serve basis. Therapy is provided by supervised students earning a doctoral degree in clinical psychology. Ideal for relationship issues, life transitions, personal growth, stress, sadness, anxiety, self-esteem, and identity issues. Duration of therapy will be determined by need, limited only by the duration of the academic year. For more info, contact Fuller Psychological and Family Services at 626.584.5555.

Vocational Chaplain. Don't know where God is calling you? Want someone to talk to about your future? Career Services now has a Chaplain for Vocational Discernment. Please contact Allison Ash at 626.396.6027 or chaplain.ash@mac.com for more information.

Tickets to Amusement Parks: Student Life and Services sells tickets to Disneyland (2-fer tickets \$65 adults, \$55 children) Legoland (\$42) and Universal Studios (\$42). Come by our office on the 2nd floor of the Catalyst, or call 626.584.5435.

Disability Seating Accommodation

The Access Services Office (ASO) appreciates your cooperation in ensuring that chairs and desks labeled "ASO Disability Accommodation: DO NOT REMOVE" are left in their designated places. Questions can be directed to ASO at 626.584.5439 or at aso-coordinator@dept.fuller.edu.

Attn: Bike Riders: Please remember to park your bicycles in the appropriate bike racks located in the SOP: east of the ramp, The Garth: close to the Refectory and behind the Mail Center. Remember to use a U-lock to prevent theft. As an extra precaution, you may register your bike with the Parking and Security office: 584.5440

SERVICES

Auto Repair. Engine repair, tune-ups, oil change, brakes, batteries, etc. Complete service. Hrant Auto Service. 1477 E. Washington Blvd., Pasadena. Call 626.798.4064 for an appointment.

Auto Collision Repair. 5 minutes west of Fuller. Owned by family of Fuller graduate for 25 years. Discount for students! Columbia Auto Body. 1567 Colorado Blvd. 323.258.0565. Ask for John or Paul.

Thinking of Pursuing a Career as a Professional Classroom Teacher? Call Tim Brooks at Teacher Tutoring Services at 213.248.6343.

Rings, Diamonds, and Things! Walter Zimmer Co. is a jewelry design, manufacturing, and repair business founded in 1917 and located in the jewelry district of downtown Los Angeles. Owner Mel Zimmer is a longtime member of Glendale Presbyterian Church. Because of our appreciation of Charles Fuller and the Seminary, we consider it a privilege to serve Fuller students. Phone Mel's

son Ken at 213.622.4510 for information. Also visit our website: www.walterzimmer.com.

Furnished Room for Rent: Private parking, kitchen, laundry, large pool. Female only; \$650. Contact: Mrs. Valle. 626.791.0270.

Massage Therapy. Susan Young is a nationally certified massage therapist, ready to serve you in nearby La Cañada. Liked by many at Fuller, she is part of the Fuller community herself. Call 626.660.6856 and visit www.relaxhealgrow.com.

Do You Need Mortgage Financing for a Home Purchase or Refinance? Contact Fuller alum Laurie Lundin at Vista Financial Advisors. 626.825.6173. llundin@earthlink.net.

J&G Auto Service. Complete auto repair. Brakes, tune-up, mufflers. Certified Smog Station. 1063 E. Walnut St. 626.793.0388. Monday - Friday, 8 am - 5:30 pm

Psychology Research Problems Solved! Fuller SOP PhD alumnus with 20 years experience as a statistician for thesis and dissertation consultations. Worked on hundreds of projects. Teaches graduate research courses. Designing "survivable" research proposals a specialty. Methods chapter tune-ups. Survey development. Provides multivariate data analysis using SAS or SPSS. Statistical results explained in simple English! Assistance with statistical table creation and report write-up. Final oral defense preparation. Fuller community discounts. Call for free phone consultation. Tom Granoff, PhD. 310.640.8017. E-mail tgranoff@lmu.edu. Visa/Discover/ MasterCard/ AMEX accepted.

Housesitters: Fuller MFT Grad and husband wish to Housesit. We are moving back to Pasadena from Seattle in the Spring. I'm a psychotherapist and spouse is in banking. If you wish further information contact me.

The Services section of the SEMI is for announcing services and events not offered by Fuller. Individuals are personally responsible for evaluating the quality and type of service before contracting or using it. The SEMI and Student Life and Services do not recommend or guarantee any of the services listed.